

ALBUMS of ENGLISH SONG

No. V.

EDWARD JAMES LODER.

PRICE TWO SHILLINGS.

LONDON & NEW YORK  
NOVELLO, EWER & CO.

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

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# TWENTY-ONE SONGS

COMPOSED BY

EDWARD JAMES LODER.

1813—1865.

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EDITED BY

WM. ALEX<sup>R</sup>. BARRETT.

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PRICE TWO SHILLINGS.

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## EDWARD JAMES LODER.

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EDWARD JAMES LODER, one of the most prominent members of a distinguished musical family, was born at Bath in 1813. He was sent to Frankfort in his thirteenth year to study music under Ferdinand Ries, with whom he remained two years. He then returned to England and for a time relinquished his musical studies, taking up medicine instead. He went once more to Frankfort, with the intention of qualifying himself as a medical practitioner, but changed his mind and placed himself a second time under his old music master. On his coming back to England he obtained his first commission from Mr. S. J. Arnold, the proprietor of the English Opera House, and in 1834 his first opera, "Nourjahad," was produced. It contains a quantity of beautiful music, quite original in treatment, but it made little or no success with the public. In 1835 he produced the "Dice of Death," words by John Oxenford, and he entered into an arrangement with Messrs. Dalmaine, of Soho Square, to produce a new song or other composition every week. Some of the songs so written were made into an opera, which, under the title of "Francis the First," was produced at Drury Lane Theatre in 1838. The song entitled "The old house at home" in this opera became exceedingly popular, and though more than half-a-century has elapsed, has not even now wholly lost its hold upon the public mind. His best work, "The Night Dancers," was produced at the Princess's Theatre, under Mr. Madox, in 1846. Two years later, on the same stage, "Puck," "The Sultan," and "The Young Guard" were brought to a public hearing. A cantata or masque, "The Island of Calypso," written for the National Concerts, was produced at the New Philharmonic Concerts in 1851. Soon after this he went to Manchester, where, in 1855, he wrote music for the play by M. G. Lewis entitled "Raymond and Agnes," the same subject afterwards treated by Gounod under the title of "La Nonne Sanglante." This was his last important work. He also composed music for "The Foresters, or twenty years since," "The Deer Stalkers," "Robin Goodfellow," and other works, including a revised version of the "Beggar's Opera." He furnished accompaniments in excellent taste to a number of Dibdin's Songs, and set Dr. Watts's "Divine and Moral Songs" to music, besides a number of other songs to sacred words. He edited some collections of Psalmody, compiled a book of instructions in the Art of Singing, and was the author of many pianoforte pieces, arrangements, and an innumerable series of songs in all styles. His music, thoroughly English in character, has done much towards forming the taste of the public in the direction to which they tend. In his songs may be found the prototypes of many phases and turns of musical thought which have been utilised by later composers. For himself it can hardly be said that he fully reaped all the advantages his genius should have brought him in his lifetime. It is related of him that he was irregular and unbusinesslike in his habits, but these defects may possibly be attributed to latent mental disease, by which he was ultimately incapacitated from active work some nine or ten years before his death, which took place on April 5, 1865. His songs show him to have been a musician of no ordinary capacity, and by these songs his name will be carried to posterity.

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# THE BRITISH ANCHOR.

1844.

J. E. Carpenter.  
1810 - 1885.

E. J. Loder.

*Allegro non troppo ma con spirito.*

First system of the musical score. It consists of a piano accompaniment and a vocal line. The piano part is in the bass clef with a key signature of two sharps (F# and C#). It begins with a forte (ff) dynamic. The vocal line is in the treble clef with the same key signature. It features a melody with various note values and rests. The system concludes with a piano (p) dynamic marking.

Second system of the musical score. It continues the piano accompaniment and vocal line from the first system. The piano part features a forte (ff) dynamic marking. The vocal line continues with a similar melodic pattern. The system ends with a double bar line.

Third system of the musical score. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line has the lyrics: "Fill up, fill up your mys-tic fires a\_\_ no-ble work is thine\_\_ Who". The system concludes with a double bar line.

Fourth system of the musical score. The piano part features a forte (ff) dynamic marking. The vocal line has the lyrics: "forge the Bri-tish An-chors, the dwell-ers of the\_\_ brine \_\_ It". The system concludes with a double bar line.

seem-eth, round the lu - rid flame some ma - gic rite ye\_ keep, Cre -

*p* *f*

- a\_ ting from that shape-less mass The di - ver of\_ the deep.\_ No

*p* *p*

sound is in the old dock-yard; all hearts are in one spot! Where

*Più moto.* *Più moto.*

now the li-ving li-quad fire is ra - ging white and\_ hot! The

*cresc.* *f* *ff* *fz*



sig-nal's giv'n! Strike stal-wart men! your Li-on prow-ess keep — Huz -

- za they've forged the An-chor! the di-ver of the deep The di-ver

of the deep.

Oh! the An-chors of our Na-vy are the em-blems of the free — They

guard our gi-ant ships from wreck on ma-ny a stormy sea They

*ff*

tell the brave and gal-lant hearts that dwell up-on the main What

*p*

joys shall greet them when they sleep off Bri-tish shores a-gain. Then

*CRISC.*

*f*

ho-nor to the An-chor tho' it ne-ver shall a-bide While there's

war up-on the bil - low in its home be - neath the

tide. For the Ploughers of the O - cean their name and fame must

keep As strong, as firm, as faith - ful as the di - ver of the

deep.

# THE THREE AGES OF LOVE.

1838.

H. F. Chorley.

1808 - 1872.

*Moderato.*

Oh! the

ear - ly time of love! When my fan - cy used to rove From the

black eyes to the blue, From the ti - ny to the tall; When as

ma - ny girls were dear As the days that fill the year, And the

*crise.* *f*

new-est and the youngest Was the fair-est of them all!

*f* *p*

When I lived but in her sight, And lay awake all night, Ere I

*pp*

met her in the green-wood On a dew-y morn in May; And a

*dolce*

*rit.* *a tempo*

trea-sure, pass-ing rare; Was a stol-en tress of hair, Oh!—

*colla voce* *a tempo*

mer - ry days of youth! Oh!\_ mer - ry days of youth! 'Twas a

*p* *cresc.*

sin ye could not stay! 'Twas a sin ye could not stay!

*fz* *f* *rit.*

O, the man - ly time of love! Tho' the face for which I strove From its

cheek had lost a rose, From its eyes one shade of blue; Tho' I

see a fur - row now On its mild and mat - ron brow, The

*cresc.*  
years that dimm'd its beau-ty, Have made it dear-er too.

*rit.*  
And my heart, it swells with pride, To see her by my side, Or to

hear her sing - ing ten - der - ly Some old and sim - ple lay, When the

*dolce*

fire is burn-ing bright On a stor-my win-ter's night Oh!—

*rit.* *a tempo*

*colla voce*

days of home de-light! Oh! days of home de-light! Ye should

*p* *crest.*

nev-er pass a-way! Ye should nev-er pass a-way!

*fz* *f* *rit.*

*Più lento.*

But age comes creep-ing near, With his forehead bleak and sere, And his

*molto P* *espress. e semplice*



hea-vy, hea-vy ear, And his voice so small and shrill, When my

step must tot-ter slow, And my strength must dwindle low, Till a

ba-by with its little hands Can lead me where it will. But tho'

man-hood's prime be past, So long as life shall last Her

gen-tle voice shall cheer me, Still her faith-ful arm sus-tain; Our

*pp*

love shall e-ven brave The part-ing of the grave! For I

*rit.* *a tempo*

*colla voce*

know there's bliss be-yond, And we shall meet a-gain For I

*f*

know there's bliss be-yond, And we shall meet a-gain.

*f*

# WAKE FROM THY GRAVE, GISELLE. RECIT AND AIR.

1846

George Soane.  
1809-1861.

*Larghetto con moto.*

Musical score for the first section, *Larghetto con moto.* The score is in 2/4 time and D major. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a piano (*p*) dynamic. The vocal line has a whole rest for the first two measures, followed by a half note G4 in the third measure, and a whole note G4 in the fourth measure.

*Allegro con fuoco.*

Musical score for the second section, *Allegro con fuoco.* The score is in 2/4 time and D major. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a fortissimo (*ff*) dynamic. The vocal line has a whole rest for the first two measures, followed by a half note G4 in the third measure, and a whole note G4 in the fourth measure.

Musical score for the third section, featuring the lyrics "Tis madness! here a -". The score is in 2/4 time and D major. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a fortissimo (*ff*) dynamic, followed by a piano (*pp*) dynamic, and then returns to fortissimo (*ff*). The vocal line has a whole rest for the first two measures, followed by a half note G4 in the third measure, and a whole note G4 in the fourth measure.

*Più lento.*

- lone, a - lone, 'Twere bet - ter far

*ff* *pp*

in the Grave with thee Than here a - lone

*accel.* *accel.*

a - lone to be! Ah! bet - ter in the

*pp* *ritard.* *fp* *pp* *ritard colla voce.*

*Allegro.*

Grave With thee, Gi - selle, with thee a - wake! a -

*cresc.*

- rise! my own Gi - selle! rise from thy

Grave!

AIR.

*Larghetto con moto.*

Violoncello Solo.

Wake from thy

grave, Gi - selle, If to thee be left the Pow'r, Now is the

ma - gic hour As le - gends tell: Let me once

*con anima*

*mf* *p* *cresc.*

more be - hold That face I've lov'd so well, Once more that

*pp* *mf* *con passione*

form en - fold Of heav'n - ly mould 'Tis mad - ness

*pp*

here a - lone 'Tis death ——— now thou art gone

Oh! bet - ter far to be, In ——— the

grave with thee. Let me once more be - hold That face I've lov'd so well;

*con passione* Once more that form ——— en - fold Of heav'n - ly mould. Wake *Più moto.*

*mf* *pp*

love, — 'Tis night's sweet noon, — Comes up — the love - ly

moon Pour - ing down a gold - en show'r

Up - on the sleep - ing — flow'r. Ah,

*fz* *dim.* *p*

me! no leaf is stir'd, — Ah! no, — no sound is



heard: Comes no shade at my call

A - las! 'tis fa - ble all! 'Tis

*dim.* *p* *ff*

fa - ble all! 'Tis fa - ble all! Ah! wake once

*Tempo I.* *p*

more, Gi - selle, If to thee be left the Pow'r, Let me that

*con passione* *mf*

*Più moto.*

form — En - fold of heav'n - ly mould. Comes no

*p*

shade — at — my — call: A - las! a -

- las — 'tis fa - ble, — all! 'tis fa - ble

all! 'tis fa - ble all! — A -

*ff*

- las! 'tis fa - ble, fa - ble

*fz* *ff*

The first system of the musical score consists of three measures. The vocal line (treble clef) has lyrics: "- las! 'tis fa - ble, fa - ble". The piano accompaniment (grand staff) features a rapid sixteenth-note pattern in the right hand and a slower bass line in the left hand. Dynamics include *fz* (forzando) and *ff* (fortissimo).

all.

*ff*

The second system consists of three measures. The vocal line (treble clef) has the tempo marking "all." (allegretto). The piano accompaniment (grand staff) features a rapid sixteenth-note pattern in the right hand and a slower bass line in the left hand. Dynamics include *ff* (fortissimo).

The third system consists of five measures. The vocal line (treble clef) is mostly silent, with a final note in the fifth measure. The piano accompaniment (grand staff) features a rapid sixteenth-note pattern in the right hand and a slower bass line in the left hand. The system ends with a double bar line.

## FATHER FRANCIS.

1847.

W. H. Bellamy.  
1798 - 1862.

*Allegro sempre legato.*

The piano introduction is in G major, 2/4 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the right hand with a half note G, followed by eighth notes A-B, C-D, E-F, and G-A. The left hand plays a steady eighth-note bass line: G, F, E, D, C, B, A, G. Dynamics include accents (>) and a forte (f) marking.

The piano accompaniment for the first line of the song continues the eighth-note bass line in the left hand. The right hand plays chords and moving lines corresponding to the melody. Dynamics include piano (p) and accents (>).

The vocal melody for the second line is: Fa - ther Franc - is, the chap - lain's a ro - sy old man, As. The piano accompaniment continues with the eighth-note bass line. Dynamics include piano (p).

The vocal melody for the third line is: e - ver wore san - dal and rope, — He fasts when he must and he. The piano accompaniment continues with the eighth-note bass line. Dynamics include piano (p).

feasts when he can And he fills a full cup to "The Pope"

to "The Pope" No cot-tage e'er lacks" Be-ne-

- di-ci-te! Pax', As he lifts the rude latch of its door, He

vis-its the sick, To "the church" bids them stick, And has

e - ver a goat for the poor. Then hey! for the san - dal and

*f*

ho! for the rope, The bead, and the ro - sa - rie, \_\_\_\_\_ the

*ad lib.*

*colla voce*

bead, and the ro - sa - rie! \_\_\_\_\_

*p*

*dim.*

He reads to the Bar - on, his la - dye he shrives; Ab - so -

*p*

- lu - tion they nei - ther need want; — He — mar - ries the mai - dens, he

lec - tures the wives And he chris - tens the babes at the font —

— at the font — Tho' he chants in the choir, At

times round the fire, A cheer - ful, old strain he will troll; — From the

hut — to the hall, He is wel - com'd by all, As a *ff*

good — and a mer - ry old soul. Then hey! for the san - dal, - and *f*

ho! for the rope, The bead, and the ro - sa - rie, — the bead, and the ro - sa - *ad lib.*  
*colla voce*

- rie! — *p* *dim.*



# THE OLD HOUSE AT HOME.

1835.

*Andante con molto espressione.*

Piano introduction in G major, 3/4 time. The music is marked *p* (piano). It features a melody in the right hand with slurs and a bass line in the left hand with chords and moving lines.

Continuation of the piano introduction. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. The music is marked *f* (forte) in the final measure.

Vocal entry and piano accompaniment for the first line of the song. The vocal line is in G major, 3/4 time, with lyrics: "Oh! the old house at home where my fore-fa - thers dwelt, Where a". The piano accompaniment is in the left hand, marked *p* (piano).

Vocal entry and piano accompaniment for the second line of the song. The vocal line is in G major, 3/4 time, with lyrics: "child at the feet of my mother I — knelt, Where she taught me the". The piano accompaniment is in the left hand, marked *p* (piano).

pray'r, where she read me the page, Which, if in - fan - cy

lisps, is the so-lace of age; My heart 'mid all changes wher -

- e - ver I roam, Ne'er lo - ses its love - for the

old house at home.

'Twas not for its splen - dour that dwel - ling was dear! 'Twas

not that the gay or the noble were near; O'er the porch the wild

rose and wood-bine en - 'twind, And the sweet - scent - ed

jes - sa - mine wav'd in the wind; Yet dear - er to me than proud

tur - ret or— dome Were the halls of my fa - thers, the *ritard.*

old house at home.

But now the old house is no dwel-ling for me; The home of the

stran - ger hence-forth it shall be, And ne'er will I view it nor

rove as a guest O'er the e-ver green fields which my

fa - thers pos - sess'd; Yet still in my slum-bers sweet

vi - sions will come Of the days that are pass'd and the

old house at home.

# PHILIP THE FALCONER.

W. H. Bellamy.

1847.

1798 — 1862.

*Allegretto non troppo.*

The piano introduction consists of two systems of music. The first system features a treble staff with a whole rest and a bass staff with a melody starting on a G4, moving up stepwise to a D5, then down to a G4. The second system continues the melody in the bass staff, with a piano (*p*) dynamic marking. The melody is accompanied by chords in the right hand, including a triad of G4-B4-D5 and a dyad of G4-B4. A crescendo (*cresc.*) marking is placed over the final measure of the second system.

The piano introduction continues with two systems. The first system shows a treble staff with a whole rest and a bass staff with a melody starting on a G4, moving up stepwise to a D5, then down to a G4. The second system continues the melody in the bass staff, with a piano (*p*) dynamic marking. The melody is accompanied by chords in the right hand, including a triad of G4-B4-D5 and a dyad of G4-B4. A crescendo (*cresc.*) marking is placed over the final measure of the second system.

The vocal entry consists of two systems. The first system shows a treble staff with a melody starting on a G4, moving up stepwise to a D5, then down to a G4. The second system continues the melody in the treble staff, with a piano (*p*) dynamic marking. The melody is accompanied by chords in the bass staff, including a triad of G4-B4-D5 and a dyad of G4-B4.

Young Phi - lip, the Fal - co - ner's up with the day, With his

The vocal continuation consists of two systems. The first system shows a treble staff with a melody starting on a G4, moving up stepwise to a D5, then down to a G4. The second system continues the melody in the treble staff, with a piano (*p*) dynamic marking. The melody is accompanied by chords in the bass staff, including a triad of G4-B4-D5 and a dyad of G4-B4.

mer - lin on his arm; — And down the mill mea-dows has

ta - ken his way, To hawk, and pray, where's the harm?—

And pray, where's the harm?— Phi - lip is stal-wart, and

*p* Phi - lip is young, And *f* Phi - lip they say has a mu - si-cal tongue. The

mil-ler's young sis-ter is fresh and is fair, And Phi - lip he al-ways is

hawk-ing there! For he vows and de-clares, be - lieve it or not, There is

not in the king - dom for her'ns such a spot, And

fal - cons, they say To fly true to their prey, Should be

train'd in the morn - ing ear - ly, Should be train'd in the morn - ing



*ad lib.*

ear - ly!

*colla voce*

*p*

The mil-ler's to mar-ket to buy him some corn, For

work it should ne'er stand still — A — mai - den is loi - ter - ing

un - der the thorn In the mea - dow be - low the mill, — The

mea-dow be - low the mill And Phi - lip grown tired of a

ba-che - lor's life, Think the miller's young sis - ter would make a good wife And

so comes a whis - per and so comes a smile, And then a long leave taking

o - ver the stile. Oh, when he re - turns from mar - ket I guess, The\_

mil - ler will find he's a sis - ter the less! For

mai - dens they say Do not al - ways say "nay," When they're

*CRSC.*

asked in the morn - ing ear - ly, When they're asked in the morn - ing

*ad lib.*

ear - ly!

*colla voce*

*p*

# I CANNOT FLATTER IF I WOULD.

1846.

George Soane.

1809 - 1861.

can - not flat - ter\_ if\_ I\_ would, a face so\_ fair a

heart so—good The clear - est stream, that e - ver shone, But

dim re-flects the gold - en sun, and words as\_ feeb - ly

can ex - press Thy more than wo - mans love - li - ness The

clear - est stream that e - ver shone, But dim reflects the

gold - en sun, and words as feeb - ly can ex - press, Thy

*pp*

more than wo - mans love - li-ness.

*ad lib.*

*colla voce*

*f*

*tr*

I've oft - en dream'd in stil - ly night, Of

*p*

*tr*

an - gels cloth'd in robes of light, And while I slum - ber'd

deem'd they were, Be - yond what earth could show me fair. But

e - ver when I wake I see, There's no - thing can com -

- pare with thee, but e - ver when I wake I see, there's

no - thing can com - pare with thee, but e - ver when I

*CRESC.* *pp*

wake I — see, there's no - thing can com - pare with thee.

*ad lib.*

*f*

*tr* *tr*



## OH! HERE'S TO THE HOLLY.

1837.

W. M<sup>c</sup> Gregor Logan.

1796 - 1850.

*Allegretto con spirito.*

*f* *p*

*f* *ff*

*p* *>*

Oh! here's to the Hol-ly that kills mel-an-cho-ly, And hangs in the hall at

Christ - mas time; When wit sparkles out and was-sail-ers shout A

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The melody is in G major and 4/4 time. The piano accompaniment consists of chords and single notes, with some accents marked with a greater-than sign (>).

stave of Christ-mas rhyme. With

The second system continues the melody and accompaniment. The piano part includes dynamic markings: *f* (forte) and *p* (piano). The vocal line has a long note followed by a rest.

berries gem'd he smiles on high, En-thron'd with his Mistle-toe bride,— While

The third system continues the melody and accompaniment. The piano part includes dynamic markings: *f* (forte) and *p* (piano). The vocal line has a long note followed by a rest.

love lights up each maid-en's eye Who blush-es her swain be - side.— Oh! the

The fourth system continues the melody and accompaniment. The piano part includes dynamic markings: *poco ritard.* (poco ritardando). The vocal line has a long note followed by a rest.

*a tempo*

Hol-ly's the tree, Youth doats up-on thee, Thine in - no-cent fol - ly Age

*pp a tempo*

*CRESC.*

glo - ries to see; All a - ges love thee, all a - ges love thee, The

*CRESC.*

Hol-ly's the tree for me. —

*f*

2. Oh! here's to the Hol - ly, that

*ff* *p>*

kills mel-an-cho-ly, And makes the board mer-ry at fes-tive time; When

old English cheer a-wakes the new year, And bells at mid-night chime.

May all our friends in health sur-vive The

year that to-mor-row shall be, — May kind-ness keep that love a-live, Man's

*poco ritard.* *a tempo*

heart e'er de-lights to see.— Oh! the Hol-ly's the tree, Youth doats up-on thee, Thine

*poco ritard.* *pp a tempo*

*CRISC.*

in - no-cent fol - ly Age glo - ries to see; All a - ges love thee, all

*CRISC.*

a - ges love thee, The Hol-ly's the tree for me.—

*f* *ff*

3. Oh! here's to the Hol-ly that

*ff* *p >*

kills mel-an-cho-ly, That gladdens each heart with Twelfth night rhyme; When

each takes a part with right mer-ry heart To make the most of time.

How ma-ny meet by chance to night To

sport 'neath the Mis-tle-toe bough, Whose eyes will speak, and hearts u-nite, Ere

*poco ritard.* *a tempo*

whis-per'd a word or vow. — Oh! the Hol-ly's the tree, Youth

*poco ritard.* *pp a tempo*

*CRSC.*

doats up-on thee, Thine in-no-cent fol-ly Age glo-ries to see; All

*CRSC.*

a-ges love thee, all a-ges love thee, The Hol-ly's the tree for me. —

*f* *ff*

*ff*

## THERE'S A LIGHT IN HER LAUGHING EYE.

1835.

S. J. Arnold.  
1774 - 1841.*Allegro.*

There's a light in her laugh-ing eye, A spark -

- ling beam from the mind with - in, As the light - ning flash in the

sky, Is a gleam from the world that knows no sin.

There's a charm in her gra-cious smile, A charm that drives each doubt a-way,



*CRSC.*

As the dawn to some fa - vor'd isle Is the dawn of — hope to a

*CRSC.*

glo - rious day. There's a light in her laugh-ing eye, A — spark - -

*fz* *fp* *fp*

- ling beam from the mind with - in As the light - ning flash in the

*fp*

sky Is a gleam — from the world that knows no sin, that knows no

*f* *f*

*dolce*

sin. And

*ff*

O! there's a charm in her gen - tle sigh, A voice that

whispers of joy, and love, As the murm - 'ring breeze in its

mel - o - dy Is a whisper we catch from the blest a -

- bove, is a whisper we catch from the blest a - bove, a

*ppp*

whisper we catch from the blest a - bove, a whisper, a

*pp*

*With animation.*

whisper. There's a light in her laugh-ing eye, A spark -

*fp*

- ling beam from the mind with - in, As the light - ning flash in the

*fp*

sky Is a gleam— from the world that knows no sin. There's a charm in her

*fp* *fp* *p*

gra-cious smile, A charm that drives each doubt a-way, As the dawn to some

*f* *pp*

fa - vor'd isle, Is the dawn of— hope to a glo - rious day. There's a

*CRSC.* *pp* *CRSC.*

light in her laugh-ing— eye, A— spark - - ling beam from the

*fp*

mind with - in As the light - ning flash in the sky, Is a gleam—

— from the world that knows no— sin. *pp* There's a

light in her laugh-ing eye, Like the light-ning in the sky, A—

spark - ling beam — from the

mind with - in There's a light in her laugh -

*fp* *p* *pp* *cresc.*

- ing, laugh - - ing eye There's a

*ff<sup>tr</sup>* *pp* *f* *fpp*

light in her laugh - ing\_ eye Like the light - ning in the\_

sky A spark - - ling beam\_

*mf* *cresc.*

*pp* *crusc.* *tr*

from the mind - - - with - in There's a

*fp* *p*

*crusc.* *fftr.*

light in her laugh - - - ing, laugh - - ing

*crusc.* *f*

eye.

*ff*

## THE BRAVE OLD OAK.

1836.

H. F. Chorley.  
1808 1872.*Animato.*

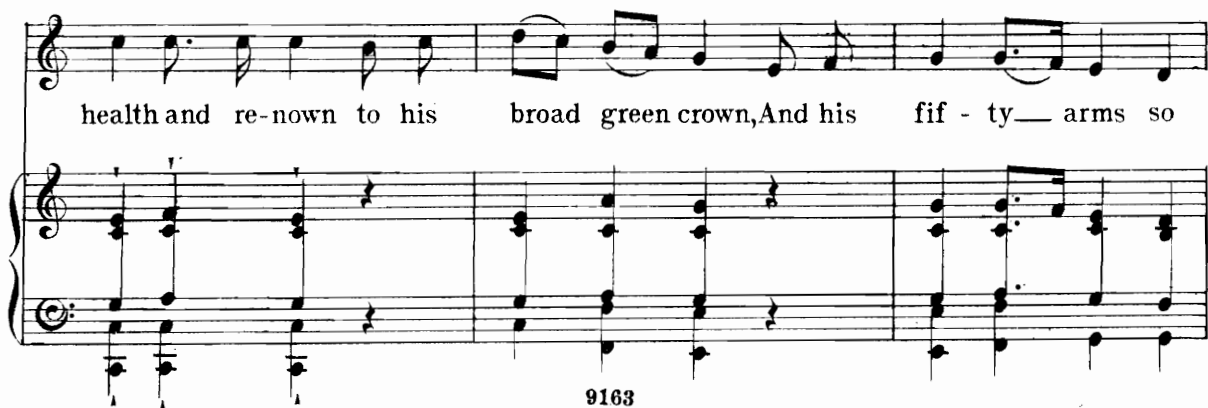
A song for the Oak the



brave old Oak, That hath rul'd in the green-wood long. Here's



health and re-nown to his broad green crown, And his fif - ty— arms so





strong. There's fear in his frown, When the sun goes down, And the

*Più lento.*

fire in the west\_ fades out. And he shew-eth his might, On a

wild mid - night, When storms thro' his branches shout. Then sing to the Oak, the\_

*ad lib.* *pp* *a tempo*

*f > rit.* *f a tempo*

brave old Oak, Who stands in his pride a - lone And\_

still flour- ish he, A— hale green tree; When a hun- dred years are—

*ritard*

*ritard*

gone.

*ff*

*p*

In the days of old when the Spring with gold, Was—

*p*

light - ing his branches grey. Thro' the grass at his feet, crept

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maid - ens\_ sweet. To\_ ga - ther the dew of May; And\_

all that day To the re - beck gay, They frolick'd with love\_ some

*Più lento.*

swains, They are gone they are dead, In the church-yard laid, But the

*ad lib.* tree he\_ still re - mains. *pp* Then\_ sing to the Oak, the\_ *a tempo*

*f > rit.* *f a tempo*

brave old Oak, Who stands in his pride a - lone And—

still flour-ish he, A— hale green tree; When a hun-dred years are—

*ritard*

gone.

*ff* *p*

He saw the gay times when the Christ - mas chimes were a

*p*

mer - ry, mer - ry sound to hear And the squire's wide hall and

cot - tage small Were full of good En - glish cheer, Now\_\_

gold hath its sway We\_\_ all o - bey, And a ruth - less\_\_ king is\_\_

*Più lento.*

he But he ne-ver shall send Our\_\_ an - cient friend, To be

*ad lib.* *pp* *a tempo*

toss'd on the storm - y sea. Then here's to the Oak, the\_\_\_

*f* *ritard.* *f a tempo*

brave old Oak, Who stands in his pride a - lone And\_\_\_

*ritard.*

still flourish he, A\_\_\_ hale green tree; When a hundred years are\_\_\_ gone.

*ff*

*p*

## CHILDHOOD'S DREAMS.

1844.

J.E. Carpenter.  
1812-1885.*With spirit, but not too fast.*

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, key of D major (one sharp), and 6/8 time. The middle and bottom staves are a grand piano accompaniment. The middle staff has a forte (*ff*) dynamic marking. The music begins with a series of eighth and sixteenth notes in the piano accompaniment, while the melody is mostly rests.

The second system continues the musical piece. It features a grand piano accompaniment with a forte (*fz*) dynamic marking. The piano part includes a series of sixteenth-note runs in the right hand and sustained chords in the left hand. The melody remains in the top staff, mostly as rests.

The third system includes the vocal melody and piano accompaniment. The vocal line is in the top staff, and the piano accompaniment is in the bottom two staves. The lyrics are: "An - gels wings are hov'- ring o'er them Se - raphs guard their pil - low now,". The piano part has a piano (*p*) dynamic marking. The melody is more active in this system, with eighth and sixteenth notes.

Say what vi - sions pass be-fore them Whence that smile that lights each brow,

*f poco ritard.* *a tempo*  
whence that smile that lights each brow?

*mf poco ritard.* *ff a tempo*

This their vi - sion'd thought it may be, That they float in up - per air;

*fp*

Childhood's dreams, oh what must they be If ours are some times bright and fair;—

*fp*



*poco ritard.* *a tempo* *p*

If ours are some times bright and fair, — Childhood's dreams, child-hood's dreams,

*poco ritard.* *pp a tempo*

*f*

An - gels wings are hov' - ring o'er them Say what vi - sions

*f* *p*

*cresc.* *cresc.*

pass be - fore them, Whence that smile that lights each brow, whence — that

*cresc.* *cresc.*

smile, that smile — that lights each brow?

*f* *ff*

First system of musical notation. The vocal line is in G major. The piano accompaniment features a forte (*fz*) dynamic marking.

Second system of musical notation. The vocal line continues. The piano accompaniment includes a forte (*fz*) dynamic marking and a piano (*p*) dynamic marking.

Third system of musical notation. The vocal line continues. The piano accompaniment includes a forte (*fz*) dynamic marking.

Fourth system of musical notation. The vocal line continues. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a *poco ritard.* marking.

*a tempo*

souls— a while?

*ff a tempo*

An-gels guard their vi-sions sole-ly, This a-lone to us is giv'n,

*fp*

Childhood's hours are pure and ho-ly, And its dreams must be of heav'n,

*fp*

*poco ritard.* *a tempo* *p*

and its dreams must be of heav'n, Child-hood's dreams, child-hood's dreams,

*poco ritard.* *pp a tempo*

*f* *cresc.*

An - gels wings are hov'ring o'er them, Say what vi - sions pass be - fore them,

*cresc.*

Whence that smile that lights each brow, whence ——— that smile, that

smile ——— that lights each brow?

*ff*

*fz* *fz*

# MY HOME.

1845.

W. A. B.

*Andantino.*

*f* *p*

In the days that are past in my

*f* *ff* *pp*

own vil - lage home, By the clear rust - ling brook would I pen - sive - ly

*con anima*

roam, And down by the side of that mur - mur - ing stream, Ma - ny

vis - ions of hope would I of - ten times dream.

Oh — sweet were those hours nev - er more to re - main, A

flood of sweet mem'ries, rush swift thro' the brain, Oh! bril - liant those

vis - ions, all peace with - out strife, Which my heart fill'd with joy, and my

bo - som with life Oh! the days that are past in my own vil - lage

*pp*

*con anima*

home In my heart ev - er cher - ish'd Where e'er I may

roam.. Since the

*f* *ff*

days of my child-hood the years have flown by, Still thy mea - dows and

*pp*

val - leys are fair to the eye, Tho' I view all the changes a -

*con anima*

- gain and a - gain, There are mem'ries of thee that will ev - er re -

- main. Thy sweet wood-land path - ways with

fair flow'rs run o'er Where wild feath - er'd songsters their me - lo - dies



pour, All na - ture so love - ly, each as - pect so fair Not a

place in the wide world can with thee com - pare Oh! let me in

*con anima*  
calmness here find peaceful rest, When the pangs of am - bi - tion No

more rend my breast.

## SWEET VILLAGE BELLS.

1845.

W. A. B.

*Moderato con espressione.*

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, key of B-flat major, and begins with a whole rest. The piano accompaniment starts with a forte (f) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Trills (tr) are marked above the second and fourth measures of the piano part.

The second system continues the piano accompaniment. The right hand has a more active melody with triplets (3) in the final measure. The left hand provides harmonic support with sustained chords and moving lines.

The third system introduces the vocal melody. The lyrics are: "Oh the sweet vil - lage bells That ring joy - ous - ly out, From their". The vocal line begins with a whole rest, followed by a melody of eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

home in the i - vy clad tow'r, Oh! their me - lo - dy tells, on the

soft bal - my air, And en - liv - en both cot - tage and bower, And the

heart full of joy and e - mo - tion oft swells At the mus - ic - al tones of the

sweet vil - lage bells And the heart full of joy and e - mo - tion oft swells at the

mus-ic-al tones of the sweet vil-lage bells.

*cresc.* *di*

Oh the

sweet vil-lage chimes, Haunts the mind when a-far from the

home where our childhood's time flew And the tear-drop will fall, When sad

mem'-ries re-call, All the days we can nev-er, never re-new And the

heart full of joy and e-mo-tion oft swells at the

mus-ic-al tones of the sweet vil-lage bells And the heart full of joy and e-

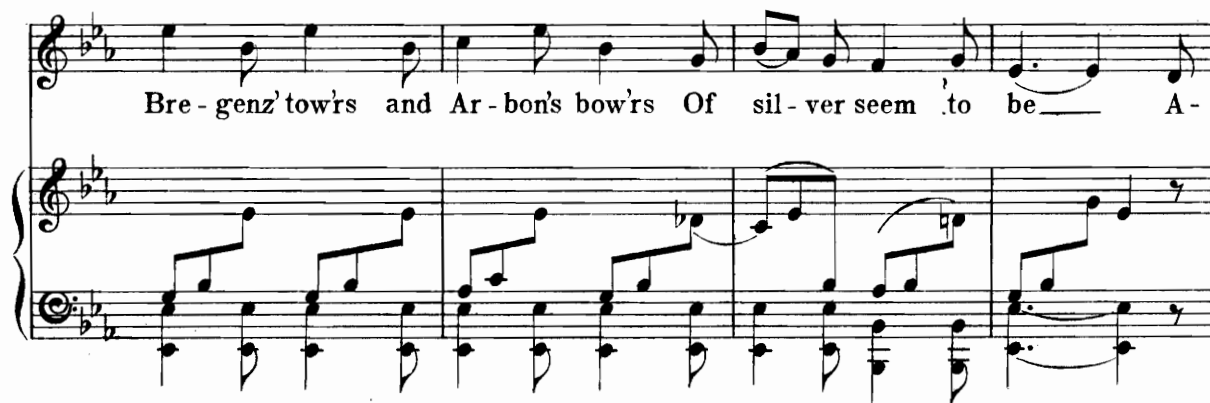
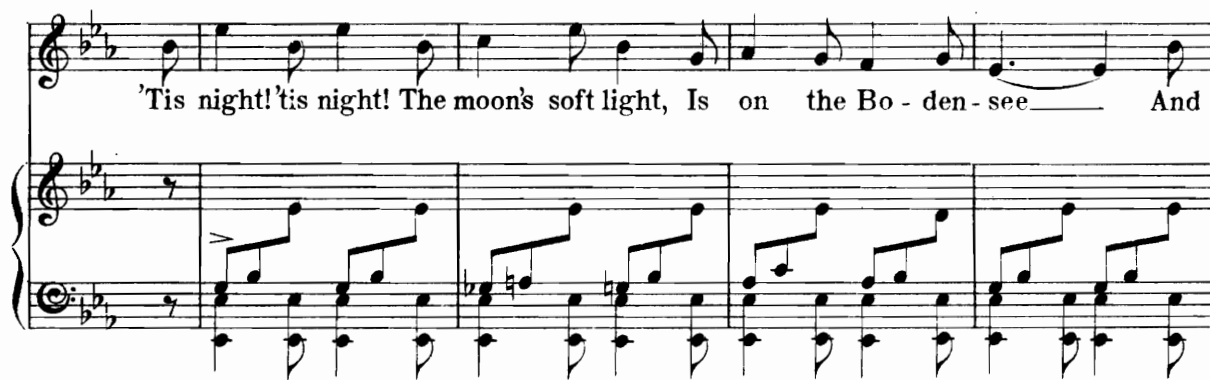
- mo-tion oft swells at the mus-ic-al tones of the sweet vil-lage bells.

*CRSC.*

## 'TIS NIGHT! 'TIS NIGHT!

## SERENADE.

1840.

J.R. Planché.  
1796-1880.*Allegretto.*

- wake! awake! To join the lake, Full swift-ly runs the Rhine— But

fas - ter I— a - cross it hie— To meet thee la - dy mine— 'Tis

*ritard.*

night! 'tis night! The moons soft light, Is on the Bo - den - see— And

Bre - genz' tow'rs And Ar - bon's bow'rs Of sil - ver seem to be—

*f*

Let

*p*

age and pride sleep side by side, They've ruled it thro' the day

time for youth and love and truth To have their own sweet way

*fp*

time for youth and love and truth To have their own sweet way

*f* *pp*

*fp*



*ritard.* *a tempo*

De-lay not dear, my bark is here, No pro-mise shalt thou

*fp*

break, No love dost thou on earth allow, For I am on the lake No

pro-mise shalt thou break For I am on the lake No

*ad lib.*

pro-mise shalt thou break For I am on the lake.

*f*

# WAKE MY LOVE.

1846.

George Soane.  
1809-1861.

*Andantino.*

Wake my

love all life is stir - ring In the air, the wood, the lake, — And the

sun flames high o'er the moun-tain Wake, dearest, wake, oh — wake, Wake my

*f*

*ff*

love all life is stir - ring, In the air, the wood, the lake, And the

sun flames high o'er the moun - tain Wake dear-est, wake, oh wake—dearest.

Cresc.  
Come—dearest come— oh dear - est a - wake—dearest wake—dearest

wake— dear - est, a - wake, a - wake a - wake.—

Come my love be - neath thy lat - - tice, Must I

still a ling' - rer be, Wea - ry mi - nutes grow to

hours, Come dear - est come to me. Come my

love be - neath thy lat - - tice, Must I still a ling' - rer

be \_\_\_\_\_ Wea-ry mi - nutes grow to hours, \_\_\_\_\_ Wake

dear - est come \_\_\_\_\_ to me \_\_\_\_\_ dear - est Come \_\_\_\_\_ dear - est

come \_\_\_\_\_ oh dear - est a - wake \_\_\_\_\_ dear - est wake \_\_\_\_\_ dear - est

*CRSC.*

*pp*

wake \_\_\_\_\_ dear - - est, a - wake, a - wake, a - wake. \_\_\_\_\_

*pp*

*ritard.*

## ROBIN HOOD.

1844.

George Soane.  
1809-1861.

*Moderato con espressione.*

*mf semplice & legato* *p*

Ro-bin Hood is ly - ing dead, All among the leaves so

green Ro-bin Hood is ly - ing dead, Dead, dead,

*Più lento.*

dead Whines his stag-hound at his head Licks the pale face

ah! So dear seems to ask Why sleep you here All among the leaves so

green? There's a huge oak

stand - ing\_ nigh, All among the leaves so\_ green

*pp*

There's a huge oak standing nigh, stand - ing nigh.

*p*

*Più lento.*

Whence the ra - ven croaks re - ply Ro - bin sleeps and

neer shall wake, neer shall follow hound thro' brake all among the leaves so

green. Now his men have Ro - bin found

*p*



all a-mong the leaves so green, now his men have Ro-bin found,

*pp*  
Ro-bin found weep and lay him on the ground,  
*pp* *mf*

*Più lento.*  
But the dog no tear can shed, he but dies up-on the dead,

All a-mong the leaves so green — the leaves so green.  
*pp* *pp*

# THE OUTLAW.

1836.

H. Carl Schiller.

*Allegro moderato.*

*f* *ff* *p*

*f*

*f*

*f* Oh! I am the child of the

*p*

fo - rest wild, Where the red deer bound-eth free; And the

*mf*

ma - vis sings with un - caged wings, To his mate in the greenwood

tree. I range at will o'er mead or hill Or deep, or deep in the

woodland shade, With my good yew bow in my hand, I go As

free as the bird, or the wild red roe: And the woods ring out with

song and shout, the woods ring out with song and shout! For I'm king of the fo - rest

*f* *CRESC.*

glade! I'm king of the fo - rest glade! I'm king! — I'm king! — I'm

*fz* *ff* *ff*

*a tempo*  
king of the fo - rest glade!

*f* *ff*

*ff*

*f*

The spark - ling brooks they mir - ror the looks, Of the bright blue laugh - ing

*p*

sky: And sweet flowers spring and the gnarl'd oaks fling Their

*mf*

migh - ty limbs on high: Oh! I love to roam in my

*f* *pp*

fresh green home, With our nut-brown maids in the fo - rest glades, Or my

*fz* *fp* *pp*

bold, bold frères, who doff the cares With the hol - low world - ling

*mf*

seeks and shares! Then woods ring out with song and shout, then woods ring out with

*f* *pp* *f*

song and shout! For I'm king of the fo - rest glade! I'm king of the fo - rest

*cresc.* *fz*

glade! I'm king I'm king I'm king of the fo - rest glade!

*a tempo* *ff* *f*

*ff*

The frank-lin and priest, oh! they

*p*

love\_ to\_ feast On the prime of the stall - ed\_ steer, But

*mf*

I am the lord of the free greensward, And the best of the king's fat

deer And the ab - bot should fast when Lent is past, And the

mass . . . . is sung and said Ere my freres and me lack

mal - voi - sie To quaff a deep draught'neath the greenwood tree! When the

woods ring out with song and shout, the woods ring out with



song and shout! For I'm king of the fo - rest glade! I'm king of the fo - rest

*cresc.* *fz*

glade! I'm king! — I'm king! — I'm king of the fo - rest

*ff* *ff* *a tempo*

glade. —

*f* *ff*

## THE HOME OF EARLY YEARS.

1835.

*Moderato.*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The tempo is marked *Moderato.* The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The first system shows the piano playing a series of chords and moving lines in both hands, while the voice part has a whole rest. The second system continues the piano accompaniment, with the voice part still resting. The third system introduces the vocal melody: "My heart re-verts with fond e - mo-tion To the home of ear-ly". The piano accompaniment provides a harmonic foundation with chords and moving lines. The score concludes with a final piano accompaniment system.

*mf*

My heart re-verts with fond e - mo-tion To the home of ear-ly

years— And the friends whose pure de - vo - tion *ritard.* Shar'd a - like my hopes and

fears— Oh! now what thrilling, what thrilling re - col - lec - tions Pleasure,

pleasure near al - lied to pain— Of hallowed joys and young af -

-fec - tions *CRSC.* Startle in - to life *pp* a - gain— My heart re -

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-verts with fond e - - mo - tion To the home of ear - ly—

*p staccato*

years— And the friends whose pure de - vo - tion *ritard.* Shar'd a - like my hopes and

*colla voce*

fears.

*f*

The humble cot the lof - ty mountains And the flow'rs that gem the

*ritard.*

lea ——— The running streams the sparkling foun-tains Dear as

e'er, dear as e'er are to me ——— I hear not now the hap-py, hap-py

voi - ces Which made, which made my life an E - den then ——— Still my

throb - bing heart re - joi - ces But to think of home a -

*cresc.*

*cresc.*

*pp*  
-gain My heart re - verts with fond e - - mo - tion To the

*p staccato*

home of ear - ly years And the friends whose pure de -

*ritard.*  
-vo - tion Shad a - like my hopes and fears.

*colla voce*  
*f*

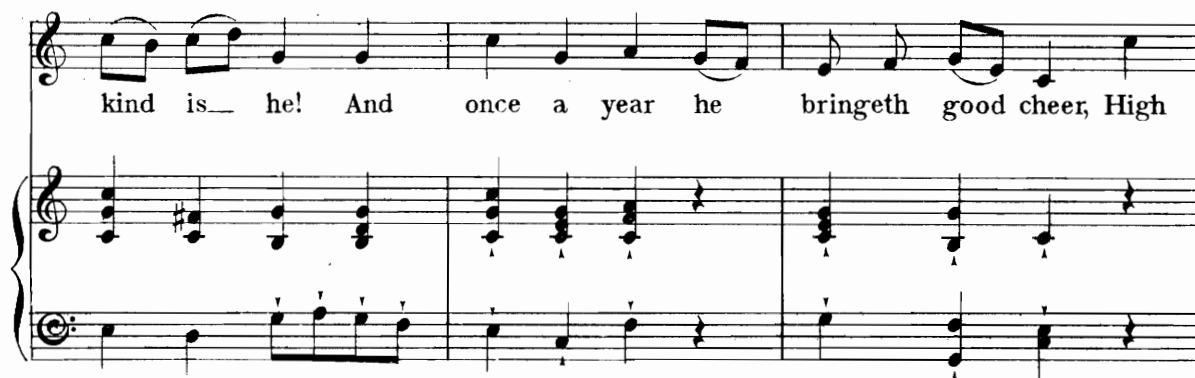
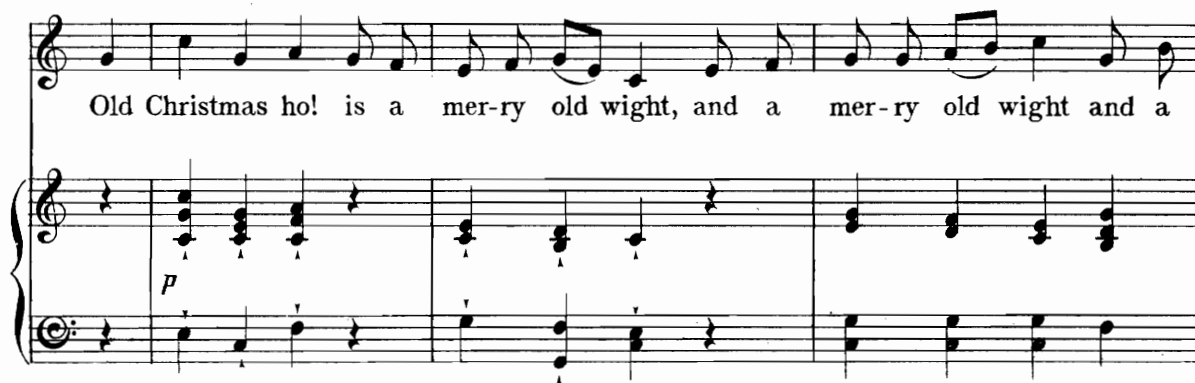
# OLD CHRISTMAS.

Michael Desmond Ryan.

1840.

1816 - 1868.

*Allegro con spirito ma non troppo presto.*



feast and dance and Ju - bi-lee! With rea - dy hand and o - pen door With

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are 'feast and dance and Ju - bi-lee! With rea - dy hand and o - pen door With'. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

smile would cheer the rough - est weather, He calls the rich and he

The second system continues the melody and accompaniment. The lyrics are 'smile would cheer the rough - est weather, He calls the rich and he'. The piano accompaniment remains consistent with the first system.

calls the poor, And he makes them hap - py— all to-gether! Old

*ritard.*

The third system concludes the phrase 'Old Christmas, Ho!'. The lyrics are 'calls the poor, And he makes them hap - py— all to-gether! Old'. The piano accompaniment includes a *ritard.* (ritardando) marking in the final measure. The piano part features a more active bass line in this system.

Christmas, ho! is a mer-ry old wight, and a mer-ry old wight and a

*p a tempo*

The fourth system begins the phrase 'Christmas, ho!'. The lyrics are 'Christmas, ho! is a mer-ry old wight, and a mer-ry old wight and a'. The piano accompaniment starts with a *p a tempo* (piano, at tempo) marking. The piano part features a more active bass line in this system.



kind is he, And once a year he bringeth good cheer High

The first system of the musical score. The vocal line (treble clef) has lyrics: "kind is he, And once a year he bringeth good cheer High". The piano accompaniment (grand staff) features chords in the right hand and a simple bass line in the left hand.

feast and dance and Ju - bi-lee! high feast and dance and Ju - bi-lee!

The second system of the musical score. The vocal line continues with the lyrics: "feast and dance and Ju - bi-lee! high feast and dance and Ju - bi-lee!". The piano accompaniment includes dynamic markings *f* and *ff*.

The third system of the musical score. The vocal line is silent, indicated by a whole rest. The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

The fourth system of the musical score. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with a complex right hand featuring trills and a strong bass line with dynamic markings *ff* and accents.

He lives un - to a — goodly, goodly age, And he dies in the time of

re - vel - ry And the song we troll and the was - sail bowl Are the

dirge and the tears for his ob - se-quey, Then may we when our days have sped, Be-

-nig-nant with the joys that bound us, Like him with snows up - on our head Bid a -

-dieu to the friends right mer - ry round us! Old Christmas, ho! is a

*ritard.* *p a tempo*

mer-ry old wight, and a mer-ry old wight and a kind is he And

once a year he bringeth good cheer High feast and dance and Ju - bi-lee! high

*f*

feast and dance and Ju - bi-lee!

*ff*

*ff* *tr*

## OH! THE MERRY DAYS WHEN WE WERE YOUNG.

Miss F. Byron.

*Andantino quasi Allegretto e con molto espress.*

*f* *p* *p* *fp*

All past are the days of our youth, — How

quick-ly they've faded a - way, — Gone gone is that in-no-cent mirth, — Of

child-hoods dear hap - pi - est day, — We knew not the passions of love, — Nor

pride of a glit-ter - ing throng, — Ah those were the hours of our bliss, — The

mer - ry days when we were young, — The mer - ry days when we\_ were

*cresc.* *colla voce* *ritard ad lib.*

young. —

*f* *p* *Poco più anima.*

Then give me my lute, let its song — Be soul-soothing, plaintive and

wild\_\_\_ Re - call - ing that in - no - cent love\_\_\_ That beam'd from the eye of the

child\_\_\_ Re - call - ing that in - no - cent love\_\_\_ That beam'd from the eye *ad lib.* of the

child. *a tempo* To - ge - ther we've rang'd thro' the groves\_\_\_ With hearts un - disturb'd by a

sigh\_\_\_ Or danc'd in the shade of the oak. \_\_\_ Not think - ing those days would flit

*fp*

by — Like a dream they're all past a - way, — Ah mem<sup>2</sup>-ry thoult dwell with me

long, — The sports of our in - fan - cy wild, — The

mer - ry days when we were young, — The mer - ry days when we were young. —

*ritard* *ad lib.*

*cresc.* *colla voce* *f*

*p*

# THE DIVER.

(1848)

G. Douglas Thompson.

*Andantino.*

*mf*

*cresc.*

*f*

*p*

*pp*

In the

cav - erns deep of the o - cean cold The di - ver is seek - ing a



trea - sure of gold; In the cav - erns deep of the o - cean cold The

di - ver is seek - ing a trea - sure of gold;—

Risk - ing his life for the spoils of a wreck,—

Tak - ing rich gems from the dead on her deck;— And

fear - ful such sights to the di - ver must be, Walking a-lone,

*cresc.* *pp*

walk - ing a - lone, walk - ing a - lone in the depths of the sea!

*mf*

He is now on the sur-face (he's gasp - ing for breath,) So

*mf*

pale that he wants but the still - ness of death To

look like the forms he has left in the caves, Si-lent and cold, neath the

trem - bling waves, Si-lent and cold, 'neath the trem - bling waves. How

fear - ful such sights to the di - ver must be, —

*cresc.* *p*

Walk-ing a-lone at the depths of the sea! And Mam-mon's the mas - ter, and

*cresc.* *f* *p*

man is — the slave, Toil - ing for wealth on the

brink of the grave; — Leav - ing a world — of

sun - light and sound — For night like — gloom, and a

si - lence pro - found: And fear - ful the death of the

di - ver must be, Sleep - ing a - lone, sleep - ing a - lone,

sleep - ing a - lone in the depths \_\_\_\_\_ of the

*sempre pp*

sea! \_\_\_\_\_



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<b>W. JACKSON.</b>				CHRISTUS (Sol-FA, 0/6) ... ..	1/0	—	—
THE YEAR ... ..	2/0	2/6	—	THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—
<b>D. JENKINS.</b>				SON AND STRANGER (Operetta) ... ..	4/0	—	—
DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/0	3/6	—	LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—
<b>A. JENSEN.</b>				GEDIPUS AT COLONOS (Male voices) ... ..	3/0	—	—
THE FEAST OF ADONIS ... ..	1/0	—	—	TO THE SONS OF ART (Ditto) (Sol-FA, 0/3) ... ..	1/0	—	—
<b>W. JOHNSON.</b>				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ... ..	0/4	—	—
ECCE HOMO ... ..	2/0	—	—	WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—
<b>C. WARWICK JORDAN.</b>				MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..	0/6	—	—
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—	SING TO THE LORD (98th Psalm) ... ..	0/8	—	—
<b>ALFRED KING.</b>				SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... ..	0/8	—	—
THE EPIPHANY ... ..	3/0	—	—	AVE MARIA (Saviour of Sinners), 8 voices ... ..	1/0	—	—
<b>N. KILBURN.</b>				<b>MEYERBEER.</b>			
THE SILVER STAR (Female voices) ... ..	1/6	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
<b>OLIVER KING.</b>				Ditto (English) ... ..	1/0	—	—
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—	<b>B. MOLIQUE.</b>			
THE NAIADS (Female voices) ... ..	2/6	—	—	ABRAHAM ... ..	3/0	3/6	5/0
<b>J. KINROSS.</b>				<b>MOZART.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—	KING THAMOS ... ..	1/0	1/6	—
(Ditto, Sol-FA, 0/6) ... ..	—	—	—	FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6
<b>H. LAHEE.</b>				SEVENTH MASS, IN B FLAT ... ..	1/0	—	—
THE SLEEPING BEAUTY (Female voices) ... ..	2/6	—	—	COMMUNION SERVICE, IN B FLAT, ditto ... ..	1/6	—	—
(Ditto, Sol-FA, 0/6) ... ..	—	—	—	TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
<b>LEONARDO LEO.</b>				Ditto (Latin and English) (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
DIXIT DOMINUS ... ..	1/0	1/6	—	REQUIEM MASS (Latin and English) (Sol-FA, 1/0) ... ..	1/0	1/6	2/6
<b>H. LESLIE.</b>				LITANIA DE VENERABILI ALTARIS (E?) ... ..	1/6	2/0	3/0
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	LITANIA DE VENERABILI SACRAMENTO (B?) ... ..	1/6	2/0	3/0
<b>F. LISZT.</b>				SPLENDENTE TE DEUS ... .. First Motet	0/3	—	—
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0	O GOD, WHEN THOU APPEAREST - ditto ... ..	0/3	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	HAVE MERCY, O LORD ... .. Second Motet	0/3	—	—
<b>C. H. LLOYD.</b>				GLORY, HONOUR, PRAISE ... .. Third Motet	0/3	—	—
ALCESTIS ... ..	3/0	—	—	<b>E. MUNDELLA.</b>			
ANDROMEDA ... ..	3/0	3/6	5/0	VICTORY OF SONG (Female voices) ... ..	1/0	—	—
HERO AND LEANDER ... ..	1/6	—	—	<b>DR. JOHN NAYLOR.</b>			
THE SONG OF BALDER ... ..	1/0	—	—	JEREMIAH ... ..	3/0	—	—
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	<b>JOSEF NEŠVERA.</b>			
THE GLANERS' HARVEST (Female voices) ... ..	2/6	—	—	DE PROFUNDIS ... ..	2/6	—	—
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	<b>HERBERT OAKELEY.</b>			
<b>W. H. LONGHURST.</b>				SELECTION FROM A JUBILEE LYRIC ... ..	1/0	—	—
THE VILLAGE FAIR ... ..	2/0	2/6	—	<b>REV. SIR FREDK. OUSELEY.</b>			
<b>HAMISH MACCUNN.</b>				THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	<b>R. P. PAINE.</b>			
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ... ..	1/0	—	—	THE LORD REIGNETH (93rd Psalm) ... ..	1/0	—	—
<b>G. A. MACFARREN.</b>				THE PRODIGAL SON ... ..	1/6	—	2/6
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0	GREAT IS THE LORD ... ..	1/0	—	—
MAY-DAY (Sol-FA, 0/6) ... ..	1/0	1/6	2/6	<b>PALESTRINA.</b>			
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—	MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—
OUTWARD BOUND ... ..	1/0	—	2/6	MISSA PAPÆ MARCELLI ... ..	2/0	—	—
<b>A. C. MACKENZIE.</b>				MISSA BREVIS ... ..	2/6	—	—
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0	MISSA "O ADMIRABILE COMMERCIIUM" ... ..	2/6	—	—
THE STORY OF SAYID ... ..	3/0	3/6	5/0	<b>H. W. PARKER.</b>			
JASON ... ..	2/6	3/0	4/0	THE KOBOLDS ... ..	1/0	—	—
THE BRIDE (Sol-FA, 0/8) ... ..	1/0	—	—	<b>C. H. H. PARRY.</b>			
THE ROSE OF SHARON (Sol-FA, 2/0) ... ..	5/0	6/0	7/6	DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
JUBILEE ODE ... ..	2/6	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ... ..	2/0	—	—
THE COTTER'S SATURDAY NIGHT ... ..	2/0	—	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8) ... ..	1/0	—	—
THE NEW COVENANT ... ..	1/6	—	—	ODE FROM THE CONTENTION OF AJAX AND ULYSSES ... ..	1/0	—	—
VENI, CREATOR SPIRITUS ... ..	2/0	—	—	PROMETHEUS UNBOUND ... ..	3/0	—	—
<b>J. B. MCEWEN.</b>				JUDITH ... ..	5/0	6/0	7/6
THE VISION OF JACOB ... ..	2/0	—	—	L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—
<b>F. W. MARKÜLL.</b>				ETON ... ..	2/0	—	—
ROLAND'S HORN ... ..	2/6	—	—	<b>DR. JOSEPH PARRY.</b>			
<b>F. E. MARSHALL.</b>				NEBUCHADNEZZAR ... ..	3/0	4/0	5/0
PRINCE SPRITE (Female voices) ... ..	2/6	—	—	Ditto, Sol-FA ... ..	1/6	2/0	2/6
<b>J. H. MEE.</b>				<b>B. PARSONS.</b>			
HORATIUS (Male voices) ... ..	1/0	—	—	THE CRUSADER ... ..	3/6	—	—
<b>MENDELSSOHN.</b>				<b>T. M. PATTISON.</b>			
ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	MAY DAY (Sol-FA, 0/6) ... ..	1/6	—	—
ELIJAH (Pocket Edition) ... ..	1/0	1/6	2/0	THE MIRACLES OF CHRIST (Sol-FA, 0/9) ... ..	2/0	—	—
				THE ANCIENT MARINER ... ..	2/6	—	—
				THE LAY OF THE LAST MINSTREL ... ..	2/6	—	—

# NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

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<b>FRANZ ABT.</b>			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—
SPRINGTIME (ditto) ...	2/6	—	—
SUMMER (ditto) ...	2/6	—	—
THE GOLDEN CITY (ditto) ...	2/6	—	—
THE WISHING STONE (ditto) ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—
THE SILVER CLOUD (ditto) ...	2/6	—	—
MINSTER BELLS (ditto) ...	2/6	—	—
<b>B. AGUTTER.</b>			
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0
<b>THOMAS ANDERTON.</b>			
YULE TIDE ...	1/6	2/0	3/0
THE NORMAN BARON ...	1/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—
<b>W. I. ARGENT.</b>			
MASS, IN B FLAT ...	2/6	—	—
<b>P. ARMES.</b>			
HEZEKIAH ...	2/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—
ST. BARNABAS ...	2/0	—	—
<b>E. ASPA.</b>			
THE GIPSIES ...	1/0	—	—
ENDYMION ...	4/0	—	—
<b>ASTORGA.</b>			
STABAT MATER ...	1/0	1/6	—
<b>BACH.</b>			
MASS, IN B MINOR ...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	1/6	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0
Abridged, as used at St. Paul's ...	1/6	—	—
THE PASSION (S. JOHN) ...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0
MAGNIFICAT ...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-Fa, 0/6) ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—
BIDE WITH US ...	1/0	—	—
A STRONGHOLD SURE ...	1/0	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	0/4	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
<b>J. BARNBY.</b>			
REBEKAH (Sol-Fa, 0/9) ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—
<b>LEONARD BARNES.</b>			
THE BRIDAL DAY ...	2/6	—	4/6
<b>J. F. BARNETT.</b>			
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	6/6	—	9/0
PARADISE AND THE PERI ...	4/0	—	—
<b>BEETHOVEN.</b>			
THE PRAISE OF MUSIC ...	1/6	2/0	3/0
RUINS OF ATHENS ...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
MOUNT OF OLIVES ...	1/0	1/6	2/6
MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	1/6	—	3/0
MASS, IN D ...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	2/6	—	—
Ditto, THE VOCAL PORTION ...	1/0	—	—
THE CHORAL FANTASIA (Sol-Fa, 0/3) ...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—
<b>KAREL BENDL.</b>			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
<b>WILFRED BENDALL.</b>			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
(Ditto, Sol-Fa, 1/0) ...	—	—	—
<b>SIR JULIUS BENEDICT.</b>			
ST. PETER ...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER ...	1/6	—	—
<b>SIR W. STERNDAL BENNETT.</b>			
THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
<b>G. R. BETJEMANN.</b>			
THE SONG OF THE WESTERN MEN ...	1/0	—	—
<b>W. R. BEXFIELD.</b>			
ISRAEL RESTORED ...	4/0	—	6/0
<b>JOSIAH BOOTH.</b>			
THE DAY OF REST (Female voices) ...	2/6	—	—
<b>E. M. BOYCE.</b>			
THE LAY OF THE BROWN ROSARY ...	1/6	—	—
YOUNG LOCHINVAR ...	1/6	—	—
<b>J. BRADFORD.</b>			
HARVEST CANTATA ...	1/6	—	—
THE SONG OF JUBILEE ...	2/0	—	—
PRAISE THE LORD ...	2/0	—	—
<b>W. F. BRADSHAW.</b>			
GASPAR BECERRA ...	1/6	—	—
<b>J. BRAHMS.</b>			
A SONG OF DESTINY ...	1/0	—	—
<b>C. BRAUN.</b>			
SIGURD ...	5/0	—	—
<b>J. C. BRIDGE.</b>			
DANIEL ...	3/6	—	—
RUDEL ...	4/0	—	—
<b>J. F. BRIDGE.</b>			
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—
MOUNT MORIAH ...	3/0	—	—
BOADICEA ...	2/6	—	—
CALLIRHOË (Sol-Fa, 1/6) ...	2/6	3/0	4/0
NINEVEH ...	2/6	3/0	4/0
THE REPENTANCE OF NINEVEH ...	2/6	3/0	4/0
THE INCHCAPE ROCK ...	1/0	—	—
<b>DUDLEY BUCK.</b>			
THE LIGHT OF ASIA ...	3/0	3/6	5/0
<b>EDWARD BUNNETT.</b>			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
<b>W. BYRD.</b>			
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
<b>CARISSIMI.</b>			
JEPHTHAH ...	1/0	—	—
<b>F. D. CARNELL.</b>			
SUPPLICATION ...	5/0	—	—
<b>GEORGE CARTER.</b>			
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
<b>WILLIAM CARTER.</b>			
PLACIDA ...	2/0	2/6	4/0
<b>CHERUBINI.</b>			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
<b>E. T. CHIPP.</b>			
JOB ...	4/0	—	—
NAOMI ...	2/0	—	—
<b>FREDERICK CORDER.</b>			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/6	—	—
<b>SIR MICHAEL COSTA.</b>			
THE DREAM ...	1/0	—	—
<b>H. COWARD.</b>			
THE STORY OF BETHANY (Sol-Fa, 1/6) ...	2/6	3/0	—
<b>F. H. COWEN.</b>			
ST. JOHN'S EVE (Sol-Fa, 1/6) ...	2/6	3/0	4/0
A SONG OF THANKSGIVING ...	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6) ...	2/6	3/0	4/0
RUTH (Sol-Fa, 1/6) ...	4/0	4/6	6/0
<b>J. MAUDE CRAMENT.</b>			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
<b>W. CRESER.</b>			
EUDORA (A dramatic Idyll) ...	2/6	—	—
<b>W. CROTCH.</b>			
PALESTINE ...	3/0	3/6	5/0
<b>W. H. CUMMINGS.</b>			
THE FAIRY RING ...	2/6	—	—

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<b>W. G. CUSINS.</b>			
TE DEUM ... ..	1/6	—	—
<b>FÉLICIEN DAVID.</b>			
THE DESERT (Male voices) ... ..	1/6	2/0	—
<b>P. H. DIEMER.</b>			
BETHANY ... ..	4/0	—	—
<b>M. E. DOORLY.</b>			
LAZARUS ... ..	2/6	—	—
<b>F. G. DOSSERT.</b>			
MASS, IN E MINOR ... ..	5/0	—	—
<b>ANTONÍN DVOŘÁK.</b>			
ST. LUDMILA ... ..	5/0	6/0	7/6
DITTO (German and Bohemian Words) ... ..	8/0	—	—
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0
DITTO (German and Bohemian Words) ... ..	6/0	—	—
STABAT MATER ... ..	2/6	3/0	4/0
PATRIOTIC HYMN ... ..	1/6	—	—
DITTO (German and Bohemian Words) ... ..	3/0	—	—
REQUIEM MASS ... ..	5/0	6/0	7/6
<b>A. E. DYER.</b>			
SALVATOR MUNDI ... ..	2/6	—	—
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—
<b>H. J. EDWARDS.</b>			
THE ASCENSION ... ..	2/6	—	—
THE EPIPHANY ... ..	2/0	—	—
PRaise TO THE HOLIEST ... ..	1/6	—	—
<b>ROSALIND F. ELLICOTT.</b>			
ELYSIUM ... ..	1/0	—	—
<b>HENRY FARMER.</b>			
MASS, IN B FLAT (Latin and English) ... ..	2/0	2/6	3/6
<b>MYLES B. FOSTER.</b>			
THE LADY OF THE ISLES ... ..	1/6	—	—
THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—
THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—
<b>ROBERT FRANZ.</b>			
PRaise YE THE LORD (117th Psalm) ... ..	1/0	—	—
<b>NIELS W. GADE.</b>			
PSYCHE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
ZION ... ..	1/0	1/6	2/0
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
COMALA ... ..	2/0	2/6	4/0
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—
<b>HENRY GADSBY.</b>			
LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—
ALCESTIS (Male voices) ... ..	4/0	—	—
COLUMBUS (Male voices) ... ..	2/6	—	—
<b>G. GARRETT.</b>			
HARVEST CANTATA (Sol-FA, 0/6) ... ..	1/0	—	—
THE SHUNAMITE ... ..	3/0	—	—
THE TWO ADVENTS ... ..	1/6	—	—
<b>R. MACHILL GARTH.</b>			
THE WILD HUNTSMAN ... ..	1/0	1/6	—
<b>A. R. GAUL.</b>			
JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
PASSION SERVICE ... ..	2/6	3/0	4/0
RUTH (Sol-FA, 0/9) ... ..	2/0	2/6	4/0
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
TEN VIRGINS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
<b>FR. GERNSHEIM.</b>			
SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/6	—	—
<b>F. E. GLADSTONE.</b>			
PHILIPPI ... ..	2/6	—	—
<b>GLUCK.</b>			
ORPHEUS ... ..	3/6	—	—
<b>HERMANN GOETZ.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/0	—	—
NGENIA ... ..	1/0	—	—
THE WATER-LILY (Male voices) ... ..	1/6	—	—
<b>CH. GOUNOD.</b>			
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6
DITTO, Sol-FA (Latin and English) ... ..	2/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0) ... ..	5/0	6/0	7/6
DITTO (French Words) ... ..	8/4	—	—
DITTO (German Words) ... ..	10/0	—	—
MESSE SOLENNELLE (St. CECILIA) ... ..	1/0	1/6	2/6
OUT OF DARKNESS ... ..	1/0	—	—
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—
DITTO (Out of darkness) ... ..	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiae Jerusalem) ... ..	1/0	—	—
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—

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<b>A. M. GOODHART.</b>			
EARL HALDAN'S DAUGHTER ... ..	1/0	—	—
ARETHUSA ... ..	2/0	—	—
<b>C. H. GRAUN.</b>			
THE PASSION OF OUR LORD (Der Tod Jesu) ... ..	2/0	2/6	4/0
TE DEUM ... ..	2/0	2/6	4/0
<b>J. O. GRIMM.</b>			
THE SOUL'S ASPIRATION ... ..	1/0	—	—
<b>G. HALFORD.</b>			
THE PARACLETE ... ..	2/0	—	—
<b>HANDEL.</b>			
ALEXANDER'S FEAST ... ..	2/0	2/6	4/0
ACIS AND GALATEA ... ..	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby ... ..	1/0	1/6	2/6
DITTO, Sol-FA, 1/0 ... ..	—	—	—
ALCESTE ... ..	2/0	—	—
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